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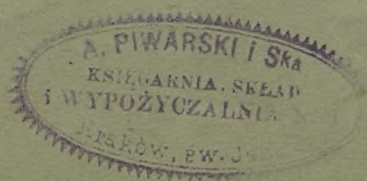


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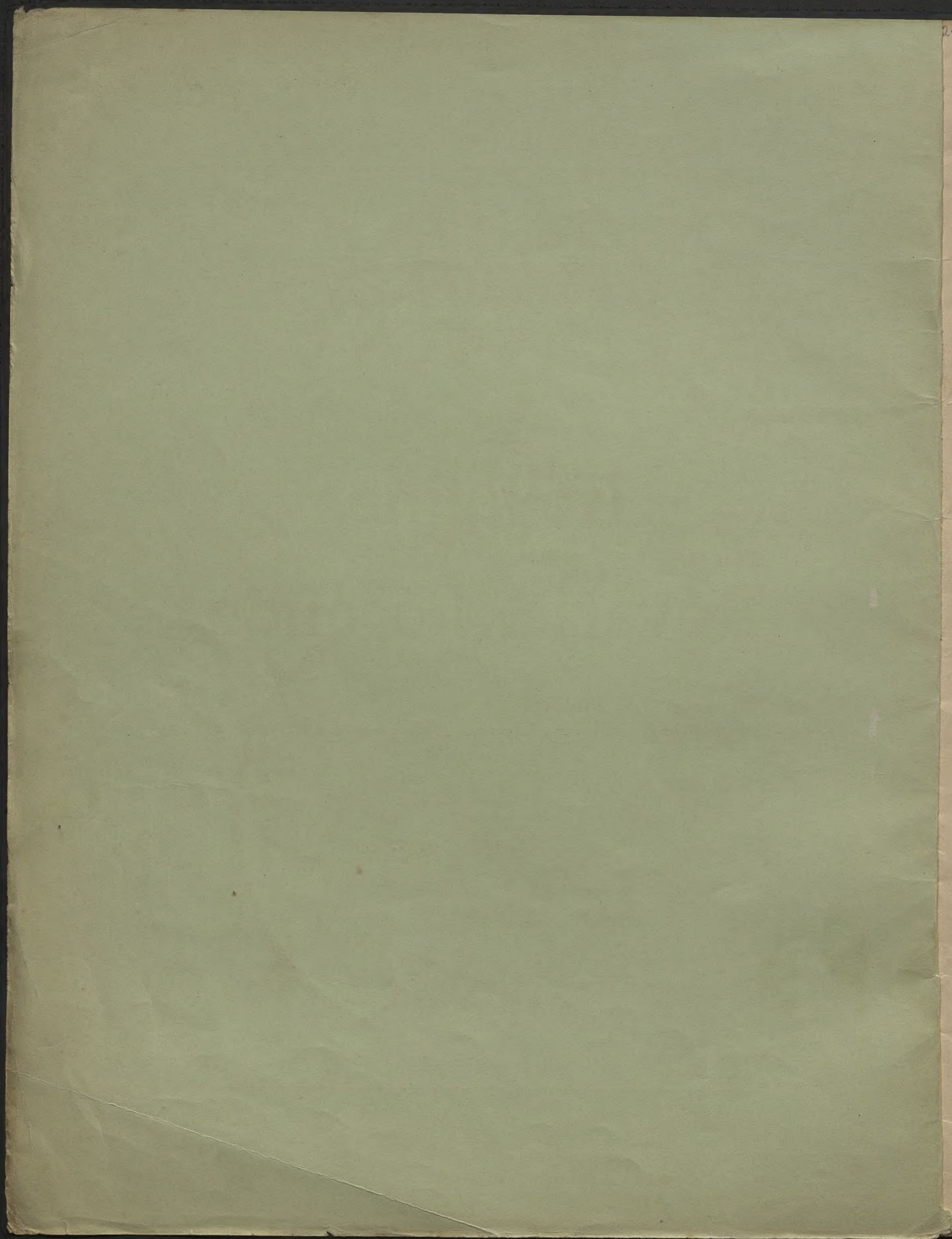
# Kavatine. Rêverie. Légende

(Raff - Vieuxtemps - Wieniawski)

*Violone u. Klawier*  
Violon et Piano.



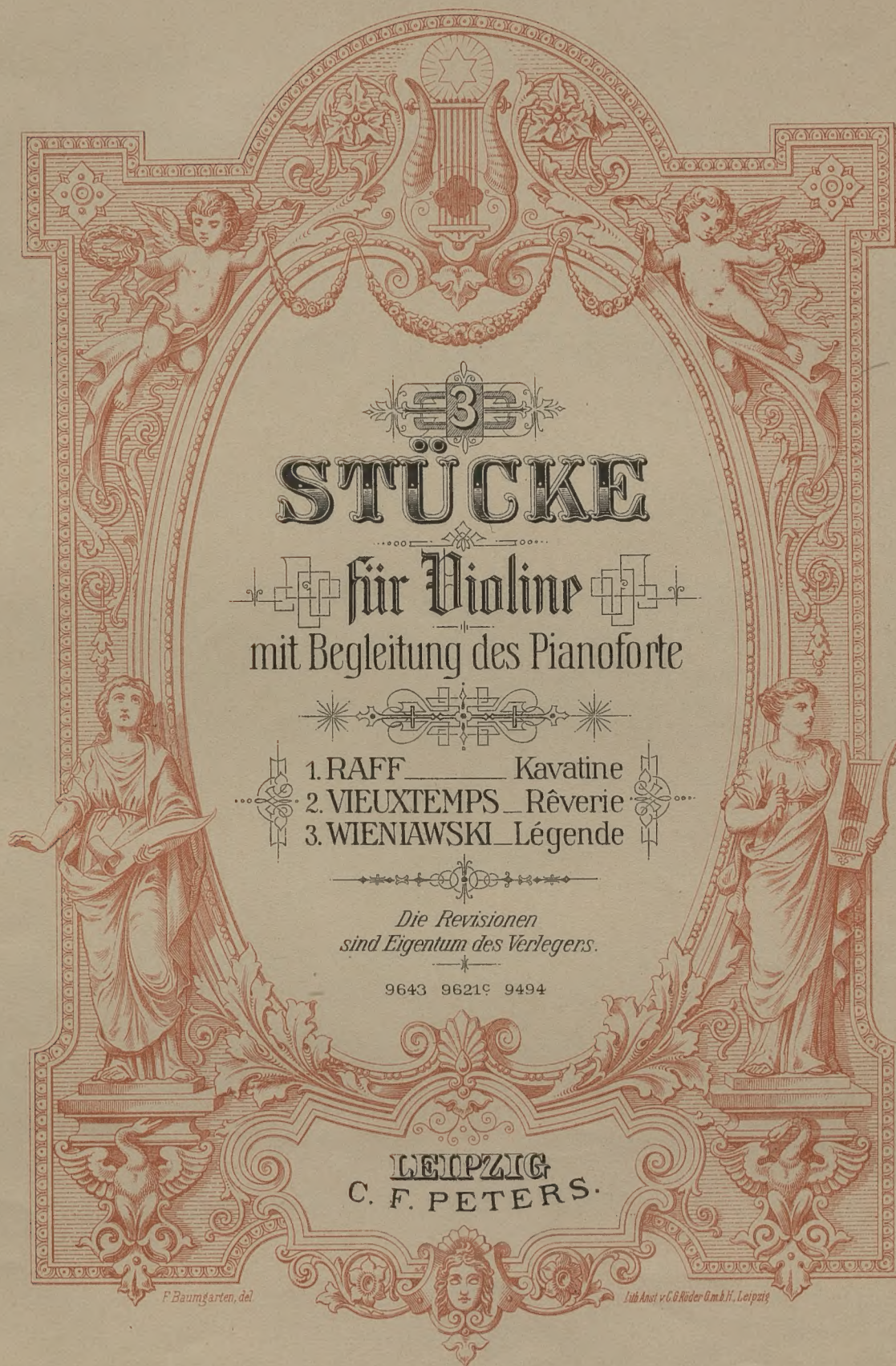






1918.

Helena Galt King



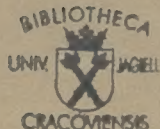


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## Kavatine.

J. Raff, Op. 85. N<sup>o</sup> 3.

Violino.

Larghetto, quasi Andantino.

Pianoforte.

Larghetto quasi Andantino.

The musical score is for a Violino and Pianoforte duo. The Violino part is written on a single staff, and the Pianoforte part is written on a grand staff (treble and bass clefs). The tempo is 'Larghetto, quasi Andantino'. The score includes various dynamics such as p (piano), pp (pianissimo), f (forte), and smorz. (diminuendo). There are also fingerings and articulations indicated throughout the piece.



**1**

**2**



First system of musical notation. The upper staff is a single melodic line in treble clef, marked *f* and *grandioso*. The lower staff is a grand staff (treble and bass clefs) with complex chordal textures, also marked *f* and *grandioso*.

Second system of musical notation. The upper staff features a melodic line with a box containing the number "3" above it, marked *rinfz.* and *ff stringendo*. The lower staff is a grand staff with complex textures, marked *rinfz.* and *ff stringendo*. Below the staff, the text "Ped. \*" is written.

Third system of musical notation. The upper staff is marked *in tempo* and *smorz.*, with dynamics *f* and *p*. The lower staff is also marked *in tempo* and *smorz.*, with dynamics *f* and *p*.

Fourth system of musical notation. The upper staff is marked *f* and *pp*. The lower staff is a grand staff with complex textures, marked *f* and *pp*. Fingering numbers (1-5) are present above and below notes in both staves.



## Rêverie.

H. Vieuxtemps, Op. 22 N° 3.

Violino. Adagio.

Pianoforte. Adagio.

*p espress.* *p* *cresc.* *f* *poco dim.*

*pp* *p* *p* *cresc.* *f* *poco dim.*

*sempre dimin.* *p molto espress.* **A**

*sempre-dimin.* *p* *pp*

*cresc.* *cresc.*

*sf* *dimin.* *pp*

*sf* *dimin.* *pp*



The musical score is written for piano and voice. It consists of six systems of staves. The first system has a vocal line and a piano accompaniment. The second system is marked with a 'B' and features a piano accompaniment. The third system includes a vocal line and piano accompaniment. The fourth system is marked with a 'B' and features a piano accompaniment. The fifth system includes a vocal line and piano accompaniment. The sixth system includes a vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and ornaments. Dynamics include *cresc.*, *dim.*, *p*, *sf*, *f*, *ff*, *ben marcato*, *molto espress.*, *con forza*, and *dimin.*. Performance instructions include *sempre cresc.*, *Cadenza.*, and *con forza*.

*cresc.* *dim.*

*cresc.* *dim.*

**B** *p*

*cresc.* *sf* *dimin.*

*cresc.* *sf* *dim.*

*cresc.* *f ben marcato* *sempre cresc.*

*cresc.* *f* *sempre cresc.*

*ff* *molto espress.* *dimin.* *Cadenza.* *con forza*

*ff* *dimin.* *P.* *Cadenza.*



*Poco più mosso.*

*p agitato*

*Poco più mosso.  
marcato il canto*

*f mf 3 3*

*agitato*

*p*

*cresc. - - - - - f cresc.*

*cresc. - - - - - f cresc.*

**C**

*ff espress. con forza*

*fff 6 6 6 6 6 6 6 6*

*ff 6 6*

*energico*

*dimin.*

*fff*

*mf*

*dim. p*



First system of musical notation. The top staff is a single melodic line in treble clef, marked *cresc.* The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). It features triplets in the right hand and a steady bass line in the left hand. The piano part is marked *p*.

Second system of musical notation. The top staff is marked *Tempo I.* and contains a melodic line with dynamics *f*, *ff*, *poco dim. con espress.*, and *pp*. The bottom staff is marked *Tempo I.* and contains a piano accompaniment with tremolos in the right hand and chords in the left hand. Dynamics include *f*, *ff*, *poco dimin.*, and *pp*.

Third system of musical notation. The top staff is marked *D ben sostenuto con espress.* and contains a melodic line with dynamics *mf*, *dim.*, and *p*. The bottom staff is marked *p* and contains a piano accompaniment with chords and arpeggiated figures. The right hand has fingerings 1, 2, 1.

Fourth system of musical notation. The top staff contains a melodic line marked *cresc.* The bottom staff contains a piano accompaniment with arpeggiated figures in the right hand and chords in the left hand. The right hand has fingerings 1, 2, 1.



First system of musical notation. The top staff is a single melodic line in treble clef, starting with a forte (*f*) dynamic and a *dim.* (diminuendo) marking. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), starting with a forte (*f*) dynamic and a *dimin.* (diminuendo) marking. The piano part features rapid sixteenth-note passages in the right hand and sustained chords in the left hand.

Second system of musical notation. The top staff continues the melodic line, marked with *cresc.* (crescendo), *fsf* (fortissimo), and *dimin.* (diminuendo). The bottom staff continues the piano accompaniment, marked with *cresc.* (crescendo), *f* (forte), and *dimin.* (diminuendo). The piano part features rapid sixteenth-note passages in the right hand and sustained chords in the left hand.

Third system of musical notation. The top staff continues the melodic line, marked with *p* (piano) and *dolce* (dolce). The bottom staff continues the piano accompaniment, marked with *p* (piano). The piano part features rapid sixteenth-note passages in the right hand and sustained chords in the left hand.

Fourth system of musical notation. The top staff continues the melodic line, marked with *f* (forte). The bottom staff continues the piano accompaniment, marked with *f* (forte). The piano part features rapid sixteenth-note passages in the right hand and sustained chords in the left hand.



First system of musical notation. The upper staff is a single melodic line with a *cresc.* marking. The lower staff is a grand staff (treble and bass clef) with a *cresc.* marking. The key signature has two flats.

Second system of musical notation. The upper staff begins with the tempo marking *Grandioso.* and the dynamic *ff*. The lower staff also begins with *Grandioso.* and *ff*. The key signature has two flats.

Third system of musical notation. The upper staff has a *cresc.* marking. The lower staff has a *cresc.* marking. The key signature has two flats.

Fourth system of musical notation. The upper staff has a *molto espress.* marking. The lower staff has a *molto espress.* marking. The key signature has two flats.



First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below it. The key signature has two flats (B-flat and E-flat). The top staff contains a melody with long, horizontal lines indicating sustained notes. The grand staff contains a complex piano accompaniment with many sixteenth and thirty-second notes.

Second system of musical notation. It consists of three staves. The top staff has a melody with a trill marked "tr" and a long note marked "lunga". It includes dynamic markings "sempre ff" and "p", and performance instructions "espress." and "p morendo". The grand staff below has a piano accompaniment with a "morendo" instruction.

Third system of musical notation. It consists of three staves. The top staff has a melody with a "p" dynamic marking. The grand staff has a piano accompaniment with a "pp" dynamic marking.

Fourth system of musical notation. It consists of three staves. The top staff has a melody with a "morendo" instruction. The grand staff has a piano accompaniment with a "morendo e rit." instruction. The system ends with a double bar line and repeat signs.



## Légende.

H. Wieniawski, Op. 17.

Violino. Andante.

Pianoforte. Andante.

*p*

*p semplice*

*p*

*con espr.*

*sf*



*espressivo, ma non troppo f*

*poco riten.*

*poco riten.*

*p.*

*cresc.*

*cresc.*

*p.*

*m. d.*

*ritard.*

*tr.*

*tr.*

*morendo*

*ritard.*

*p.*

*p.*



*più f ed appassionato*

*mf*

Andante

*pp*

*poco agitato*

*cresc.*

Violin I

Violin II

Cello & Double Bass

*sf*

*p*

*sf*

*ritard.*

*a tempo*

*sempre appassionato*

*mf*

A handwritten musical score for the song "The Rose Tree". The score is written on three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The music is written in a simple, clear hand. The lyrics "The Rose Tree" are written below the piano accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "V" (forte) and "A" (accendo).



dimin. - - - - - p - - - - - pp - - - - - ppp ritard.

dimin. pp ritard.

Allegro moderato. tranquillo

p molto cantabile

Allegro moderato.

p tranquillo

mf ma sempre dolce

p

mp

p



**C**

*poco cresc.*

*f*

*sempre cresc.*

*f*

**D**

*f*

*p subito*

*poco cresc.*

*mf*



First system of musical notation, measures 1-6. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and half notes in the left hand. The system concludes with a forte (*f*) dynamic marking.

Second system of musical notation, measures 7-12. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and half notes in the left hand. The system concludes with a forte (*f*) dynamic marking.

Third system of musical notation, measures 13-18. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and half notes in the left hand. The system concludes with a forte (*f*) dynamic marking.

Fourth system of musical notation, measures 19-24. The system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and half notes in the left hand. The system concludes with a forte (*f*) dynamic marking.



appassionato

3

Presto.

non legato

fff

fff

Moderato maestoso.  
quasi recitativo

lunga

3

3

3/4

Moderato maestoso.

pp

3/4

3/4

Andante.

Andante.

p

3/4

3/4

3/4



First system of the musical score. It consists of a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line contains three measures of music, each with an accent (>) over the note. The piano accompaniment features a complex, rapid sixteenth-note pattern in the bass line, which is bracketed across the three measures.

Second system of the musical score. The vocal line begins with a fermata and a measure rest, followed by a melodic phrase starting on a G note, marked with a fermata and the instruction *pp sotto voce*. The piano accompaniment starts with a *pp* (pianissimo) dynamic marking and includes a variety of textures, including chords and moving lines in both hands.

Third system of the musical score. The vocal line continues with a melodic line. The piano accompaniment features a more active texture with sixteenth-note patterns in the bass line and chords in the treble line.

Fourth system of the musical score. The vocal line has a melodic phrase with a fermata, marked *espressivo* and *poco riten.* (poco ritenuto). The piano accompaniment also has a melodic phrase with a fermata, marked *espressivo* and *poco riten.* The system concludes with a final chord in the piano part.



**H**

*poco cresc.* *poco f*

*p.* *poco cresc.* *p* *m.d.*

*tr* *tr* *tr* *tr* *dimin.*

*p*

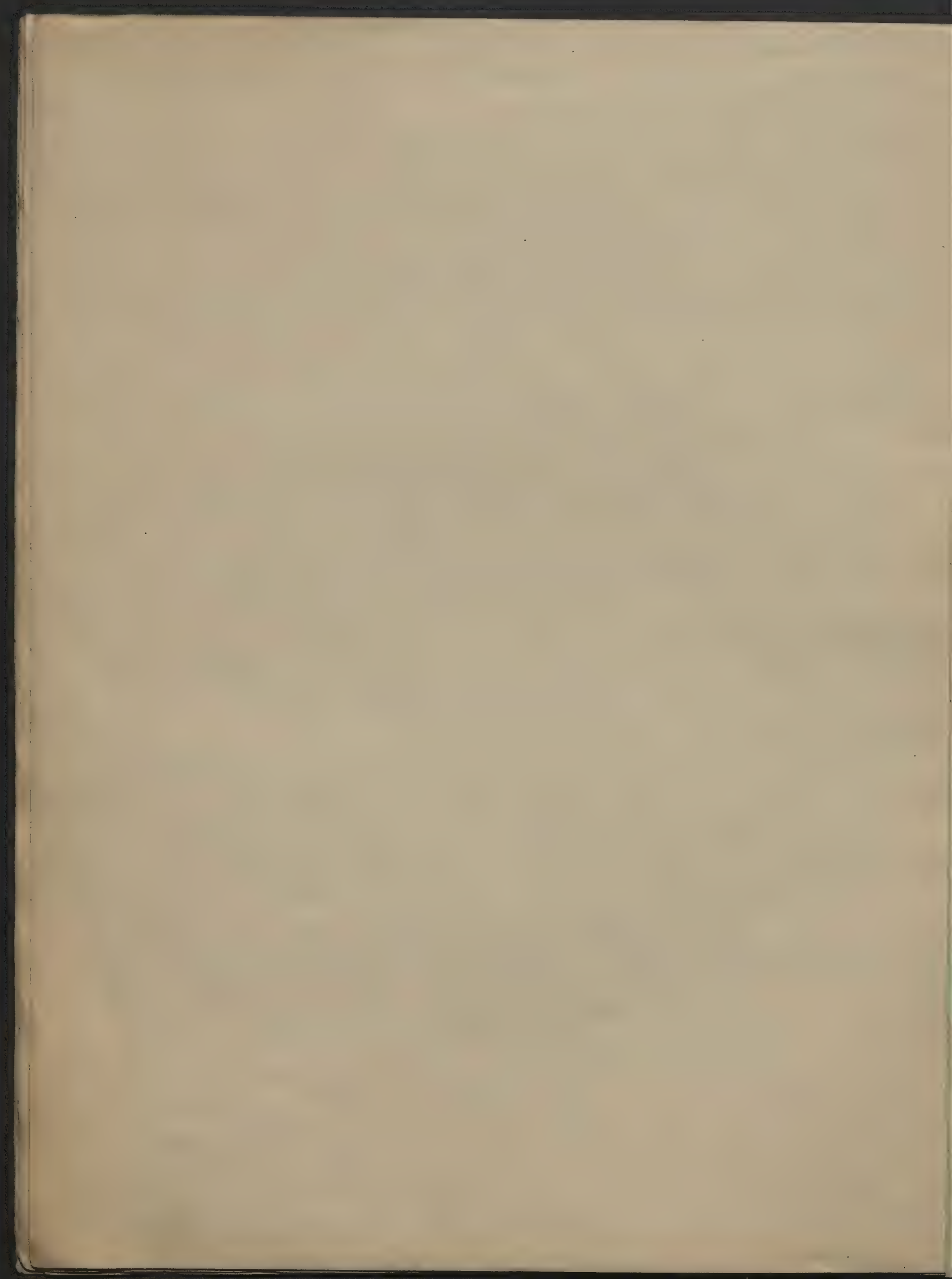
*tranquillo* *morendo* *ppp*

*tranquillo*

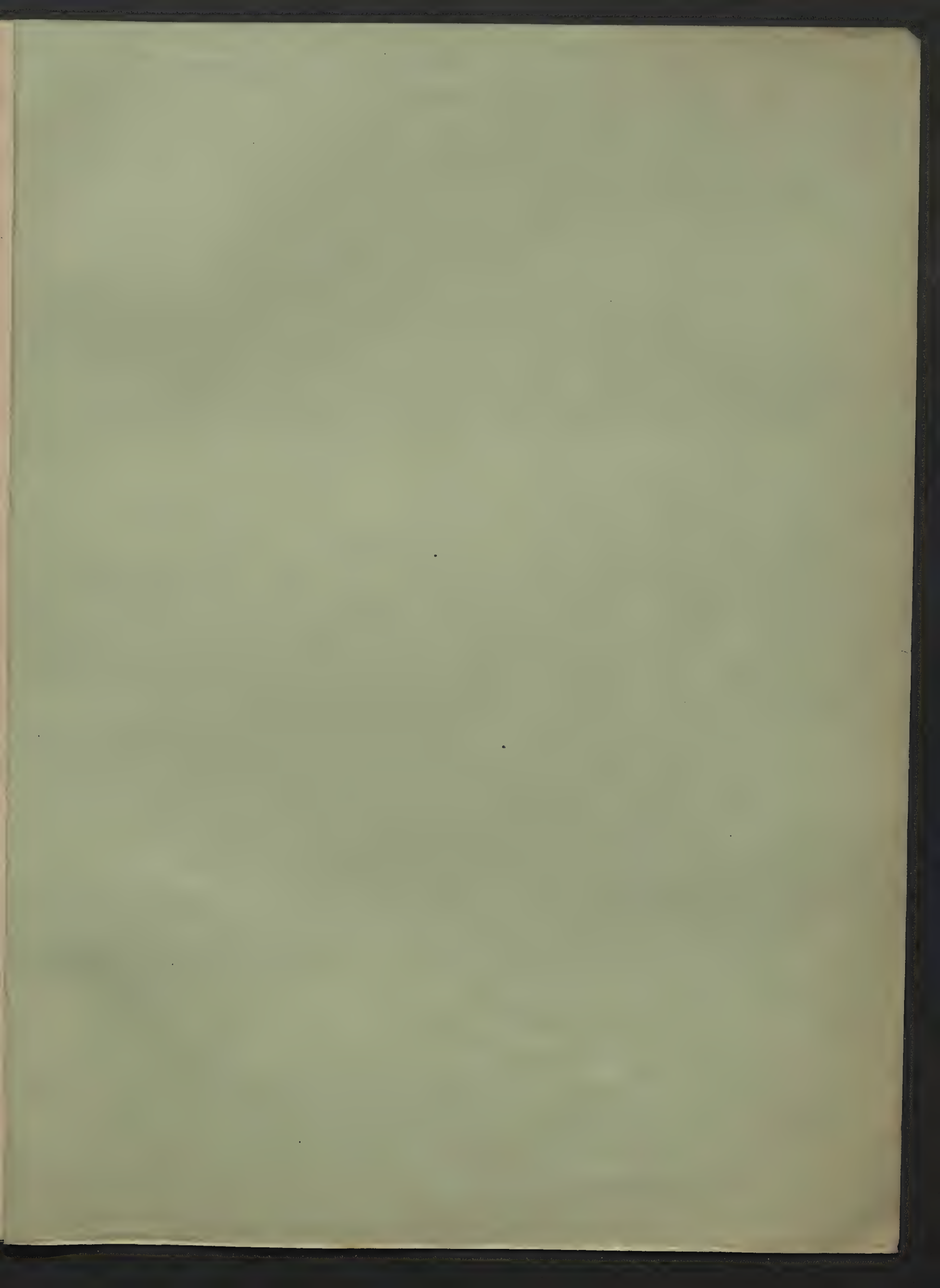
*sempre tranquillo e riten.* *pizz.*

*riten.*











# Musik für Violine und Klavier.

Progressiv geordnet.

No.	Leicht. <i>Erste bis dritte Stufe.</i>	No.	Mittelschwer. <i>Vierte und fünfte Stufe.</i>	No.	Schwer. <i>Sechste und siebente Stufe.</i>
	<b>A. Solostücke und Sonaten.</b>		<b>A. Solostücke und Sonaten.</b>		<b>A. Solostücke und Sonaten.</b>
149	Beethoven, Op. 17 Horn-Sonate F (Hermann).	2957	Bach, Inventionen (Grüters).	2731	Artôt, Op. 4 Souvenir de Bellini.
136	— Rondo und Variationen (David).	292/33	— 6 Sonaten (David) Band I. II.	2474	Bach, Chaconne Dm.
2507	Dussek, Op. 20, 6 Sonatinen (Hermann).	282a/33a	— Dieselben (Schreck).	228a/b	— 6 Solo-Sonaten mit Klavier.
2948	Hauptmann, Op. 10, 3 Sonatinen (Hermann).	236	— Suite, Sonate und Fuge.		(Klavierbegleitung von Schumann.)
1493a/b	Hanser, Lieder ohne Worte.	13b	Beethoven, Rondo G und Variationen (David).	2078	Becker, A., Op. 20 Adagio.
190	Haydn, Sämtliche Sonaten (David).	2846	Corelli, Folies d'Espagne (Hermann).	189b	Beethoven, 2 Romanzen (Wilhelmj).
2247	Hermann, Kleine Vortragsstücke.	3075a/b	David, Op. 30 Bunte Reihe (Moser).	13a	— Sämtliche Sonaten (David).
8229a/c	Hofmann, Op. 128 Drei Konzertinos (I.—3. Lage).	3076a/b	— Die hohe Schule des Violinspiels (Hermann).	3031	— Dieselben (Joachim).
1732	Mendelssohn, Op. 4 Sonate Fmoll (Hermann).	1996	Goltermann, Op. 13 Deux Pièces de Salon.	3074	David, Op. 5 Introduction et Variations sur le
2297	Mozart, 15 Sonatinen-Sätze (Hermann).	1340	Grieg, Op. 8 Sonate I F.		Thème „Le petit tambour“.
2298	Neue Meister des Violinspiels (Sitt).	2475a/b	Händel, 6 Sonaten (Sitt) 2 Bände.	2343	Ernst, Op. 11 Othello-Phantasie (Hilf).
	1. Ernst, Elégie VI.	287	Hauptmann, Op. 5, 9 Sonaten (Hermann).	2851	— Op. 18 Le Carnaval de Venise (Hermann).
	2. Smetana, Aus der Heimat III.	238	— Op. 23, 3 Sonaten (Hermann).	2849	— Op. 22 Ungarische Melodien (Hilf).
	3. Grieg, Allegretto aus der Fdur-Sonate III.	2566	Hauser, Op. 37, 4 Lieder ohne Worte.	1818	Ernst und Prume, 2 Stücke (Grünwald).
	4. Moszkowski-Sarasate, Gitarre VI.	1090	Kalliwoda, Op. 103, 4 Valses brillantes.	2279	Grieg, Op. 13 Sonate II G.
	5. Hauser, Rhapsodie hongroise V—VI.	2730	Leclair, Sarabande und Tambourin.	2210	— Op. 35 Violoncello-Sonate (Petri).
	6. Sitt, Albumblatt III.	8250a/b	Moszkowski, Op. 82 Vier Stücke.	2414	— Op. 45 Sonate III Cm.
	7. Vieuxtemps, Ballade IV—V.	14	Mozart, Sämtliche Sonaten (Hermann).	2565	Hauser, Op. 34 Vöglein im Baume. Caprice.
	8. Sinding, Adagio aus der Suite Op. 10 V.	2366	Schumann, Op. 73 Phantasiestücke (Hermann).	1092	Laub, Op. 7 Romance et Impromptu.
	(Die Zahlen III—VI deuten den Schwierigkeitsgrad an.)	2367	— 2 Sonaten.	1093a	— Op. 8 Polonaise.
156a	Shubert, Op. 137, 3 Sonatinen (David).	2826	Sinding, Op. 27 Sonate E.	1093b	— Op. 8 Polonaise (Wilhelmj).
2747a/c	Sitt, Op. 62, 3 Sonatinen.	3134	— Op. 78 Cantus doloris.	2476	Nardini, 2 Sonaten (Sitt).
2643	Sonatinen-Album (Hermann).	3135	— Op. 79 Zwei Romanzen.	2788	Nováček, Perpetuum mobile Dm.
	<b>B. Unterhaltungsmusik.</b>	2839	Sitt, Op. 39, 6 Albumblätter.	1990	Paganini, 4 Kompositionen (Becker).
	(Bearbeitungen.)	2215	Sjögren, Op. 19 Sonate Gm.		Raff, Fünf Sonaten.
494	Bellini, Rossini, 6 Ouvertüren.	2634a/b	Smetana, Aus der Heimat (Sitt), 2 Hefte.	1094	Rode, Op. 10 Air varié G (Hermann).
1916	Chopin, 18 Mazurkas (Hermann).	2497	Spohr, Op. 135 No. 1 Barkarole (Hermann).	1341	Rust, Sonate No. 1 Dm. (David).
1915	— 8 Walzer (Hermann).	3236	Stamitz, Op. 20 Fünf Sonaten (Riemann).	2168a	Sauret, Op. 25 No. 1 Cavatine.
1939	Donizetti, Krentzer, Nicolai, Ouvertüren.	1099a	Tartini, 8 Sonaten.	2168b	— Op. 25 No. 2 Aubade mauresque.
2921	Grieg, Op. 6, 4 Humoresken (Sitt).	1099c	— 2 Sonaten.	2204	— Op. 33 Danse Polonaise.
2484	— Op. 12 Lyrische Stücke (Sitt).	2324a	Vieuxtemps, Op. 43 Suite.	156b	Schubert, Duos (David).
2833	— Op. 28, 4 Albumblätter (Sitt).	2324b	— Op. 43 No. 4 Gavotte.	2368	Schumann, Op. 131 Phantasie C (Hermann).
2664	— Auswahl aus Op. 38 Lyrische Stücke (Sitt).	191	Weber, Sämtliche Sonaten (David).	2477	Sinding, Op. 10 Suite Am.
2665	— Auswahl aus Op. 43 u. 47 Lyrische Stücke (Sitt).			2827	— Op. 30 Romance Em.
2920	— Auswahl aus Op. 57 u. 65 Lyrische Stücke (Sitt).			3050a	— Op. 61 No. 1 u. 2 Prélude et Elégie.
1931a/b	Haydn, 6 Symphonien (Hermann), 2 Bände.			3050b/c	— Op. 61 No. 3 u. 4 Ballade und Alla Mazurka.
1089	Jansa, Op. 75 Der junge Opernfreund.			3059	— Op. 73 Sonate Fdur.
2129	Jensen, Op. 17 Wanderbilder (Hüllweck).			1096	Spohr, Op. 40 Polonaise Am.
1413a/d	Klassische Stücke, aus Werken berühmter Meister.			2496/8	— Op. 127, 135, 145, Salonstücke (Hermann).
1348	Lieder-Album mit Violine und Klavier.				Stojowski, Op. 20 Romanze.
729c	32 Marsch- und Tanzmelodien. (Hermann.)			1099b	Tartini, Teufels- und Gmoll-Sonate (Hermann).
	Meister für die Jugend (Hermann)			2730	Vieuxtemps, Op. 35 Fantasia appassionata G.
2725	— Band I. Haydn, Mozart.			2581	— Op. 38 Ballade et Polonaise G.
2726	— Band II. Beethoven, Schubert.			3291	Wieniawski, Op. 13 Zwei Mazurkas.
2727	— Band III. Mendelssohn, Schumann.			3293	— Op. 17 Legende.
1793	Mendelssohn, 14 ausgewählte Lieder (Sitt).			2371	— Op. 19 Zwei Mazurkas.
1734	— 36 Lieder ohne Worte (Hermann).				
1786	— Marsche.				
1736	— 5 Ouvertüren.				
392	Mozart, 7 Ouvertüren (Hermann).				
1334	— 3 Quartette (Hermann).				
1335	— 3 Quintette (Hermann).				
2028a/b	Opern-Album (Hermann), 2 Bände.				
729b	41 Opernmelodien (Hermann).				
8299	Ouvertüren-Album (Hofmann)				
	1. Don Juan. 2. Hochzeit des Figaro. 3. Egmont. 4. Fidelio. 5. Freischütz. 6. Jubelouvertüre. 7. Fingalhöhle. 8. Ruy Blas. 9. Lustige Weiber.				
2267	Schubert, 12 ausgewählte Lieder (Sitt).				
1412	— Berühmte Marsche (Hermann).				
2471	— Op. 33 Deutsche Tänze (Sitt).				
2371	Schumann, 15 ausgewählte Lieder (Sitt).				
2370a	— 12 ausgewählte Stücke (Sitt).				
2370b	— 12 ausgewählte Stücke aus Op. 68 (Sitt).				
2372	— Op. 113 Märchenbilder (Hermann).				
2724	Violin-Album. 80 populäre Stücke (Hermann).				
729a	60 Volksmelodien (Hermann).				
394	Weber, 5 Ouvertüren.				
2800	Weihnachts-Album (Hermann).				
			<b>B. Unterhaltungsmusik.</b>		<b>B. Konzerte.</b>
			(Bearbeitungen.)		
		393	Beethoven, 5 berühmte Ouvertüren.	229	Bach, Konzert No. 1 Am. (Hermann).
		1393a/b	— Op. 18, 6 Quartette (Hermann) Band I. II.	271	— Konzert No. 2 E (Hermann).
		1337	— Op. 20 Septett (Hermann).	3069	— Konzert Gm. (Schreck).
		2174	— Op. 8 Serenade (Hermann).	189a	Beethoven, Op. 61 Konzert D (Wilhelmj).
		1411	— 4 Streich-Trios (Hermann).	2959a/k	Bériot, Konzert No. 1, 2, 7, 9, 8, 4, 5, 6, 8, 10.
		2229a/i	— Symphonien No. 1—9 (Sitt).	1494	Bruch, Op. 26 Konzert Gm.
		1917	Chopin, 8 Nocturnes (Hermann).	3073	David, Op. 35 Konzert No. 5 Dm. (Hermann).
		2128	Field, 10 ausgewählte Nocturnes (Hermann).	285c	Ernst, Op. 23 Konzert Fism. (Hilf).
		2546	Grieg, Op. 19 No. 2 Norw. Brautzug (Hermann).	1091a/d	Krentzer, 4 Konzerte (Hermann).
		2547	— Op. 35, 4 norwegische Tänze (Sitt).	2967a/f	Leclair, 6 Konzerte (Herwegh).
		2493	— Op. 46 Peer Gynt-Suite I (Sitt).	2642	Lipinski, Op. 21 Concert militaire D (Hermann).
		2926	— Auswahl aus Op. 54 und 62 Lyrische Stücke.	1731	Mendelssohn, Op. 64 Konzert Em. (Becker).
		2176a	— Op. 65 No. 6 Hochzeitstag (Sitt).	2962	Molique, Op. 21 Konzert No. 5 Am. (Sitt).
		2176b/c	— Brautzug, Karneval (Sauret).	2193a/d	Mozart, 4 Konzerte (Marteau).
		2861	— Lieder (Sauret), 2 Bände.	1931	Paganini, Op. 6 Konzert No. 1 Es. (Becker).
		1332	— Romanze aus dem Streichquartett (Sitt).	3112	Reger, Op. 101 Konzert A.
		1736	Haydn, 6 Quartette (Hermann).	1095a/f	Rode, 6 Konzerte (Hermann).
		1792a/b	Mendelssohn, 5 Ouvertüren.	2030	Rüfer, Op. 83 Konzert Dm. (Horn).
		1735b	— 2 Symphonien (Sitt).	2976	Sinding, Op. 60 Konzert No. 2 D.
		2167	— Violoncello-Kompositionen (Hermann).	1098a/c	Spohr, 3 Konzerte (David).
		2329	Moszkowski, Op. 12 Spanische Tänze (Scharwenka).	1098d	— Op. 47 Konzert No. 8 (Gesangsszene) Am.
		2369a/d	— Op. 45 No. 2 Gitarre (Sarasate).		— 3 Konzerte.
			— Op. 55, 4 polnische Volkstänze (Sitt).	2823a/b	Viotti, Konzert No. 20 D, 24 Hm. (Hermann).
			Mozart, 4 Symphonien (Hermann).	1100a/d	— Konzert No. 22, 23, 28, 29 (Hermann).
			Salon-Album, 2 Bände.	3296	Wieniawski, Op. 22 Konzert Dm.
			Schubert, Symphonie C (Sitt).		
			— Symphonie Hm. [Unvollendete] (Sitt).		
			Schumann, 1 Symphonien (Sitt).		
			Strauß-Album. Beliebteste Tänze von Johann, Josef und Eduard Strauß. 8 Bände.		
			Suppé, 6 Marsche.		
			— 6 Ouvertüren.		
			Weber, Perpetuum mobile, Rondo (David).		

## Mozart Sonaten für Klavier und Violine.

Neue Ausgabe  
von  
Schnabel und Flesch.  
No. 3315.



## Kavatine.

VIOLINO.

J. Raff, Op. 85. N<sup>o</sup> 3.  
neu revidiert von Hans Sitt.

Larghetto, quasi Andantino.

*p* *pp* *f* *pp* *f* *p* *smorz.* *p* *p* *cresc.* *f* *p* *cresc.* *f* *p* *f* *pp* *f* *p* *grandioso* *f* *in tempo* *ff stringendo* *f* *smorz.* *sul G* *p* *pp*



## Rêverie.

## Violino.

H. Vieuxtemps, Op. 22 N° 3.  
nouvelle édition par E. Fernandez Arbos.

Adagio.

*Pfte.*  
*p espress.*  
*p*  
*cresc.*  
*f*  
*poco dimin.*  
*sempre dimin.*  
*p molto espress.*  
*cresc.*  
*sf*  
*dimin.*  
*pp*  
*cresc.*  
*dimin.*  
*p*  
*cresc.*  
*sf*  
*dimin.*  
*cresc.*  
*f ben marcato*  
*sempre cresc.*  
*ff*  
*dimin.*  
*molto espress.*  
*Cadenza*  
*con forza*  
*Poco più mosso.*  
*agitato*  
*p*  
*cresc.*  
*f*  
*cresc.*  
*C*  
*ff*  
*espress. con forza*



# Violino.

3

*energico*

*dimin.*

**Tempo I.**

*cresc.* *f* *ff*

*poco dim. con espress. pp* *cresc.*

*mf* *dimin.* *p* *ben sostenuto con espress.*

*cresc.* *sf* *dim.* *cresc.*

*fsf* *dim.* *p dolce* *f*

**Grandioso.**

*cresc.* *ff*

*molto espress.*

*sempre ff* *espress.*

*p morendo* *pp* *morendo*







## Légende.

## Violino.

H. Wieniawski, Op. 17.  
nouvelle édition par Henri Marteau.

*Andante.*

*Tutti.* *p semplice*

*poco rit.* *espress., ma non troppo f*

*ritard.* *morendo* *Tutti.* *più f ed appassionato*

*Am Fr.* *cresc.*

*ritard.* *Ba tempo* *sempre appassionato*

*mf dimin.*

*Allegro moderato.*

*p* *pp* *ppp ritard.*



## Violino.

*tranquillo*

*p molto cantabile*

*mf ma sempre dolce*

*mp*

*poco cresc.*

*sempre cresc.*

*f*

*p subito*

*poco cresc.*

*mf*

*f*

*mf*

*ff*

*sempre cresc.*

*appassionato*

The musical score is written for a violin in G major (one sharp). It consists of ten staves. The first staff begins with a 'V' (Violino) marking and a '3' below the first measure. The second staff has a '3' below the first measure and an 'mp' dynamic at the end. The third staff has a 'C' (Clef) marking above the first measure. The fourth staff has a 'f' dynamic at the end. The fifth staff has 'sul A' and 'D' markings above the first measure, a '3' below the first measure, and 'p subito' and 'poco cresc.' markings. The sixth staff has 'sul E' and 'A' markings above the first measure, a 'V' marking above the first measure, and 'mf', 'f', and 'mf' dynamics. The seventh staff has an 'E' marking above the first measure and a 'V' marking above the last measure. The eighth staff has a '7' marking above the first measure and a 'ff' dynamic. The ninth staff has an 'F' marking above the first measure. The tenth staff has an 'appassionato' marking at the end. Various fingerings (0, 1, 2, 3, 4) and bowing marks (accents, slurs) are present throughout the score.



# Violino.

7

**Presto.**  
*glissando*

ossia:

**Presto.**  
*non legato*

**Moderato maestoso.**  
*sul G*  
*fff*  
*f quasi recitativo*  
*lunga*

**Andante.**  
*Tutti.*  
*con sordino*  
*sul D*  
*pp sotto voce*

*sul A*

*poco riten.*  
*espressivo*  
*poco cresc.*

*poco f*  
*tr*  
*tr*  
*dimin.*

*morendo*  
*ppp*

*tranquillo*

*sempre tranquillo*  
*e*  
*riten.*  
*pizz.*



